

MOSES AND BACCHUS:

A MYTHOLOGICAL PARALLEL.

IN WHICH IT IS SHOWN THAT THE HISTORY OF THE JEW
MOSES AS RECORDED IN THE BIBLE, AND THAT OF THE
FABULOUS GOD BACCHUS OF THE EGYPTIANS, GREEKS,
AND ROMANS, AS GIVEN BY THE HEATHEN POETS, ARE
IDENTICAL.

BY MYLES McSWEENEY.

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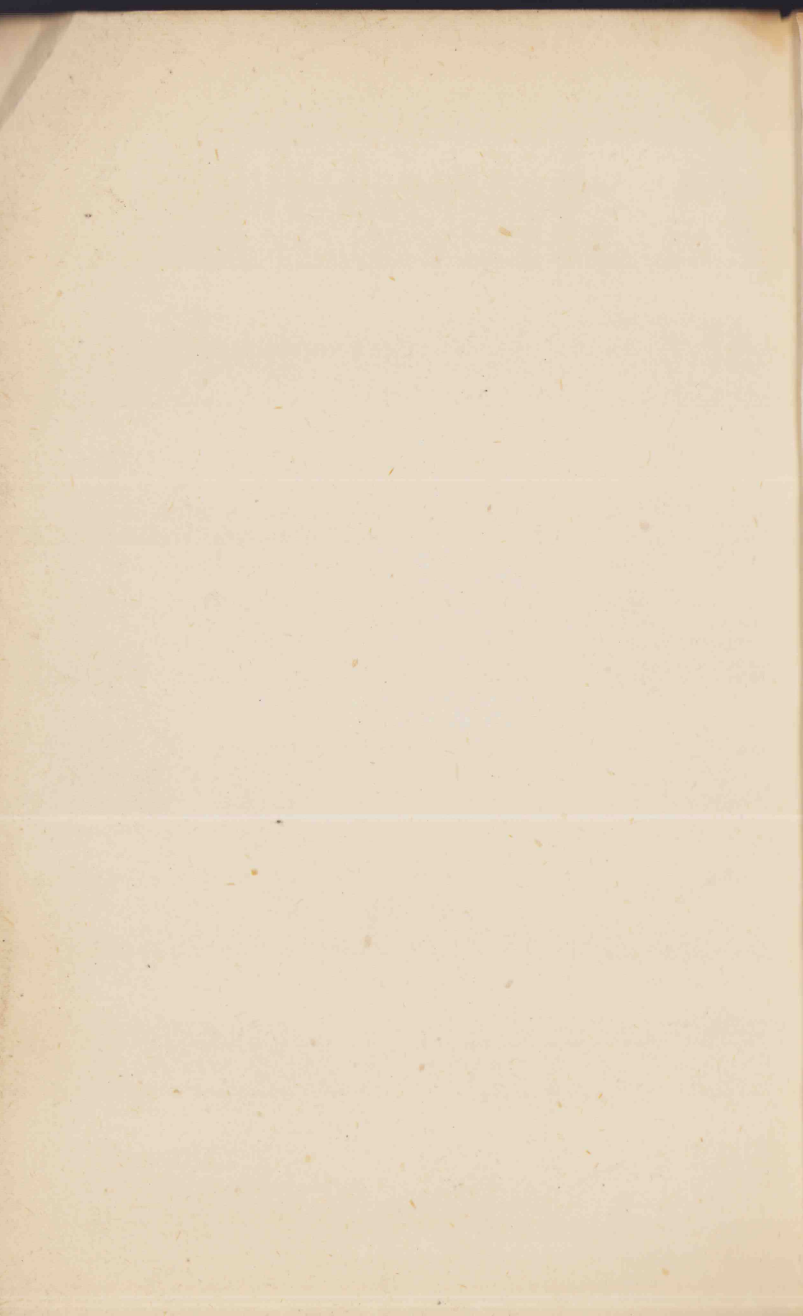
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JEWISH AND HEATHEN PARALLELS.

THE LEGEND OF THE HEATHEN GOD BACCHUS, AND THE JEWISH MOSES, COMPARED.

"The result of my inquiry is this: that I have arrived at the conviction—as painful to myself at first as it may be to my readers, though painful now no longer under the clear, shining Light of Truth—that the Pentateuch, as a whole, cannot possibly have been written by Moses, or by anyone acquainted personally with the facts which it professes to describe; and, further, that the (so-called) Mosaic narrative—by whomsoever written, and though imparting to us, as I fully believe it does, revelations of the Divine Will and Character—cannot be regarded as *historically true*."—*Introductory Remarks, p. 8, the Pentateuch and Book of Joshua Critically Examined. By the Right Rev. JOHN WILLIAM COLENSO, D.D., Bishop of Natal.*

THE following cursory observations are the fruits of the leisure hours of a *bonâ fide* working man. He offers these first fruits on the altar of Truth; not boastfully or irreverently, but as an indication of the permeating effects of that spirit of wholesome inquiry which is at once the characteristic and privilege of the nineteenth century. The great leaders in the march of theological discussion have already earned the thanks of all lovers of truth, and the more enlightened of the laity will at least entertain no maudlin apprehensions that in its vital comprehensive sense Truth is endangered by passing through the crucial ordeal of historical criticism. We therefore propose to inquire into the origin and character of the hero of sacerdotal romance—the god Bacchus—whose parentage, birth, and exploits in all their details bear the most striking resemblance to those of the so-called Jewish lawgiver, Moses.

But it may be urged that the legend of Bacchus is only a borrowed copy from that of the Jewish Moses. This is not so; because the heathen god Bacchus is only an allegory, which represented in the mythic system of the ancients the opera-

tions of Nature, of which this fabulous character was made to be the personification. This is admitted by the learned writers on the subject belonging to the Christian Church, as also by the most eminent of the heathens themselves. Dionysus was one of the numerous names of Bacchus, which, according to Alexander Ross, in the *Mystagogus*, p. 43, is meant to represent "the mind of God," from "*Dios Nous*, the internal word of the father born of a woman without man's help, as the Grecians fable their Bacchus to be." Le Clerc de Septchenes, in the *Religion of the Ancient Greeks illustrated by an Explanation of their Mythology*, p. 60, gives the explanation of this mythic character Dionysus. He says: "That intelligence which guided the sun was represented under the idea of a hero and a conqueror. Dionysus was the spirit who actuated that luminary. He dwelt with it in its brilliant abodes, and accompanied its course through the zodiac. He was in no respect different from Osiris, the sun of the Egyptians, who also, in their tongue, signified '*the cause of time*' (Herodotus). This god, they said, was born in spring, with the year itself, when the Bull was the first of the celestial signs. He was nursed by the Hyades, the most brilliant stars of that constellation, and was often painted with the horns of a bull. He received existence in the midst of thunder, because at that season this meteor begins to appear, after having been extinguished during the winter. His journey lasted three years, a number which corresponded with that of the seasons in the East. Leading in his suite a numerous band of satyrs and of centaurs, he flies to the conquest of India. His arrival at the solstice is figured by his amours with the beautiful Nicé, whose name signifies *victory*, and who lived on a high mountain, having beside her a lion tamed. At the autumnal equinox, under the sign of the Scorpion, he arrives at Thrace, when, to shun the snares of the king Lyeurgus, he is forced to throw himself into the sea. This part of his history is easily explained with the assistance of the sphere, as well as the death of Icarus and of Erigone, and the hard fate of Pentheus, torn to pieces by the hand of his mother. In proportion as Dionysus advances, his face changes its aspect, assumes successively the several appearances that mark the progress of time, to denote the several states in which the Sun is seen (Macrobius). Young at first, and of dazzling beauty; his features become gradually stronger, and at last are disfigured with the wrinkles of old age. At the winter solstice he seems a child, whom insolent sailors despise, and with whom they disport at pleasure. The Dolphin is raised into heaven to

be a monument of their punishment. After having subdued the most distant regions, he resumes the road of Europe, and the nymph Aura, of whom he is enamoured, announces his happy return."

Boyce, in his *History of the Heathen Gods and Goddesses*, p. 181, informs us: "So likewise, in Herodotus, Osiris and Bacchus are the same; he is the great emblem of the solar body." In p. 127 this writer informs us of the manner in which the god Bacchus was usually invoked. He says: "Let us add to this, that in all the ancient forms of invocation, such as Io Jerombe (let us cry to the Lord), Io Bacoth (Lord, behold our tears), whence Bacchus" (so that Bacchus literally means tears), "the Romans, or Latins, out of the many names of this god, preferred the name of Bacoth, out of which they composed Bacchus." "The Greeks uniformly changed the termination *oth* into some other more agreeable to their own language; mostly *as* or *us* were the substitutes: thus of 'Bac-oth' they made 'Baccus'" (Stockhouse on the *Religion and Laws of Greece*, p. 125). The Greeks, who had their religion from Egypt, mistook this term for the name of the god, hence the name Bacchus. "Io Nissi, out of which they formed Dionysus. Hence it is plain that no real Bacchus ever existed, but that he was only a mask or figure of some concealed truth. In short, whoever attentively reads Horace's inimitable Ode to Bacchus will see that Bacchus meant no more than the improvement of the world by the cultivation of agriculture and the planting of the vine" (Boyce, p. 127). And, in p. 126, this author says: "To arrive at the true original of this fabled deity we must once more revisit Egypt—the mother-country of the gods—where he was indeed no other than the Osiris of that people." If the Abbé Pluche is to be credited, he clearly proves that Bacchus was only a myth—a mere symbol of the operations of Nature—which is all I desire to prove. This author says (*Book of the History of the Heavens*, vol. i. p. 134—"The Instructions of Bacchus"): "The representations of the ancient state of mankind, the meaning whereof was totally perverted by metamorphosis that was made of these symbolical personages into so many gods, the feasts of Horus or husbandry, still contained the several instructions or regulations of the annual works, which it concerned the people to know both the beginning and duration of. 'Tis what was pointed out to them in this and other feasts by the different dresses or attributes given to Horus (*i. e.* Bacchus). Each wind, every operation or precaution founded on experience, had its mark and public sign

peculiar to it. We shall not repeat what has been already said upon this subject, but one thing is observable, viz., that Menes—or the symbol of the regulations of society—is become the teacher of mankind, even the legislator Bacchus. But, to be serious, we still find all the encomiums of husbandry in the ridiculous miracles attributed to Bacchus by the poets, which is to us a new proof of the conversion of the symbols into so many objects realised and historically treated; and, in effect, it is husbandry, not Bacchus—(this being a mere word or idea)—it is, I say, husbandry that takes all proper precautions against overflowing rivers and violent tides. It is husbandry which, by dykes, confines torrents, and has studied the height or greatest increase of the river to preserve the inhabitants by means of terraces of sufficient height.

“It is husbandry, not Bacchus, which teaches men how to make rivers of wine, honey, and milk run through countries—either desert or overgrown with briars—wherein everything seemed doomed to a horrid sterility.

“It is husbandry, not Bacchus, that vanquished the giant Roechus, or the Wind, and the inundation which was the consequence of it, by observing the entering of the Sun into the sign Leo, and by regulating the rural operations upon unquestionable experiments.

“It is the symbol of husbandry, not a man deified after death, that has for a long time proclaimed in the feasts the several works that were to be the supports of life, and the proper means to supply all families with subsistence.

“It is the symbol of husbandry, not a dead man or his idol, that in public assemblies wore the golden horn, whether single or double, *aureo cornu Deorum*, to point out to husbandmen the end of their labours—plenty, repose, and the feast-days which the entering of the Sun into Capricorn brought them again. This symbol, embellished with all the marks of the several crops, raised a universal joy.

“It is the variety of circumstances through which husbandry passes—not any adventures drawn from the life of a man—that makes Horus to be represented sometimes under the form of a man armed against the enemies of his labours, sometimes under that of one enjoying plenty and inviting all men to mirth.

“In short, it is the symbol of husbandry—not any man that ever lived—that gave instructions to all families, and, by applying the finger to his mouth, made the most wholesome of sermons to all such as attended to it. This symbol was, then, very judiciously called Harpocrates, since, by recommending

moderation and peace, it was indeed the doctor, the guide, and the physician of society."

The following Ode (XIX.) of Horace to Bacchus shows the estimate in which this deity was held by the ancient poets, as all the honour bestowed on him by Horace is in keeping with that of poets of an older school with whom Bacchus was a theme :—

" I saw (let future times believe)
The God of Wine his lectures give.
'Midst rocks far distant was the scene;
With ears erect the satyrs stood,
With every goddess of the wood,
Listening th' instructive solemn strain.

The recent terror heaves my breast,
Yet, with th' inspiring power possess'd,
Tumultuous joys my soul have warm'd.
Dreadful, who shak'st the ivy spear,
Thy votary thus prostrate hear,
And be thy rage disarmed.

Give me to sing, by thee inspir'd,
Thy priestesses to madness fir'd;
Fountains of wine shall pour along,
And, melting from the hollow tree,
The golden treasures of the bee,
And streams of milk shall fill the song.

Fair Ariadne's crown shall rise,
And add new glories to the skies;
While I to listening nations tell
How impious Pentheus' palace burn'd,
With hideous ruin overturn'd,
And how the mad Lyeurgus fell.

Indus and Ganges own thy sway,
Barbaric seas thy power obey.
And o'er the pathless mountain height
(Her head with horrid snakes enroll'd,
Which harmless writhe their angry fold)
Thy raptur'd priestess speeds her flight.

When, rising fierce in impious arms,
The giant race, with dire alarms,
Assail'd the sacred realms of light
With lion wrath, and dreadful paw,
With blood-besmeared and foaming jaw,
You put their horrid chief to flight.

For dancing form'd, for love and wit,
You seem'd for war's rude toils unfit,
And polish'd to each softer grace.
But dreadful, when in arms you shone,
You made the fatal art your own,
In war excelling as in peace,

With golden horn supremely bright
 You darted round the bending light,
 Far-beaming through the gloom of hell,
 When Cerberus, with fear amaz'd,
 Forgot his rage, and fawning gaz'd,
 And at thy feet adoring fell."

The translator (the Rev. Phillip Francis) appends the following important foot-note, alluding to the golden horns with which Bacchus is sometimes represented; he says:

" 'With golden horn supremely bright.'

"Various are the opinions why Bacchus is thus pictured with horns—whether they were imagined a mark of power and divinity, whether they rose from the custom of drinking out of horns, or from his having first ploughed with bullocks. Mr. Dacier thinks it plain that the character of this god is drawn from the history of Moses, and his notes on the Ode are a continual parallel between the sacred and profane story. He affirms that the picture of Bacchus teaching the nymphs and satyrs is manifestly taken from Moses, who delivered his laws on Mount Sinai; that when this god is said to subdue rivers—and particularly the Indian Ocean—that the Bacchanalians and Bacchus himself are crowned with the serpent in the wilderness; and that the golden horn of this god is taken from the horns of Moses.

"This last remark might convince the critic how weak is the parallel in general, since the word which has been translated *horns*, and from which Moses has been monstrously painted with horns, in the original signifies that brightness or splendour which shone around his head when he descended from the mountain. But, indeed, these parallels between the fables of heathenism and the truth of the sacred writings—whether they be formed from the likeness of names or some resemblance of characters—are often indulged in a wantonness of imagination or a vanity of an odd kind of learning. Idolatry had overspread the face of the earth from Abraham to Moses, that is, for four hundred years—the Hebrews excepted—when the fables of heathenism could not possibly be taken from the books of Moses, since that lawgiver was not yet in being. Cadmus and Danaus transported a Phœnician colony into Greece before the departure of the Israelites out of Egypt; and surely the gods whom they carried with them could not have been symbols of Moses. Lastly, as the Jews were a people separated by their laws from all other nations, and always despised or hated in

proportion as they were known, it is little probable that the Greeks and Romans should take from them the solemnest mysteries of their religion. One fatal consequence may rise from these kind of allusions, as Mr. Sanadon well observes upon another Ode, in which Mr. Dacier again discovers Moses under the character of Mercury. An unbeliever may reverse this reasoning, and say that our mysteries have been imagined upon the superstition of the heathens, since we have many ceremonies which they used. Thus, from the absurdity of the fabulous system he may conclude the falsehood of the Christian religion."

Where one has such facts as these in hand there is no need to attempt to strain a point, as he can make others more learned than he is prove his case, *i. e.* that the character of Bacchus is not a borrowed one from that of the Jew Moses. Besides, if Josephus is to be credited, those heathens who attempted to make use of the sacred books of the Jews were visited by severe punishment. He tells us, in the twelfth book of *Antiquities of the Jews*, p. 340 (Whiston's translation), where king Ptolemy Philadelphus is conversing with Demetrius about the Jewish sacred books:—"So the king rejoiced when he saw that his design of this nature was brought to perfection and to so great advantage, and he was chiefly delighted with hearing the laws read to him, and was astonished at the deep meaning and wisdom of the legislator. And he began to discourse with Demetrius, How it came to pass that, when this legislation was so wonderful, no one, either of the poets or of the historians, had made mention of it. Demetrius made answer, That no one durst be so bold as to touch upon the description of these laws, because they were divine and venerable, and because some that had attempted it were afflicted by God. He also told him that Theopompus was desirous of writing somewhat about them, but was thereupon disturbed in his mind for above thirty days' time, and upon some intermission of his distemper he appeased God (by prayer), as suspecting that his madness proceeded from that cause. Nay, indeed, he further saw in a dream that his distemper befell him while he indulged too great a curiosity about divine matters and was desirous of publishing them among common men, but when he left off that attempt he recovered his understanding again. Moreover, he informed him of Theodectas, the tragic poet, concerning whom it was reported that when in a certain dramatic representation he was desirous to make mention of things that were contained in the sacred books, he was afflicted with darkness in his eyes, and

that upon his being conscious of the occasion of his distemper, and appeasing God (by prayer), he was freed from that affliction."

Archdeacon Prideaux, in the second volume of *The Connection of the Old and New Testament*, p. 65, informs us that "Ptolemy Philadelphus having been very intent upon the augmenting of his library and replenishing it with all manner of books, it is not to be doubted but that as soon as this Greek version was made (the Septuagint) at Alexandria, a copy of it was put into that library, and there continued till that noble repository of learning was accidentally burnt by Julius Cæsar in his wars against the Alexandrians. However, it seems to have lain there in a very obscure manner, none of the Grecian authors now extant, nor any of the ancient Latins, having ever taken the least notice of it; for all of them, in what they write of the Jews, give accounts of them so vastly wide of what is contained in the Holy Scriptures, as sufficiently show that they never perused them, or knew anything of them."

Now, if all this be true, the heathens cannot be charged with borrowing the character of their god Bacchus from the history of Moses, which is all we desire to establish in this place. Whether the contents of the five books attributed to Moses had an existence previous to the appearance of what is called the Greek Septuagint in whole or in parts, one thing is certain, as Bishop Colenso remarks, "these writings could not have been written by Moses;" and where, or in what books or hieroglyphics of the Egyptians, is Moses alluded to outside the Bible? Nowhere. In the work of Dr. Thomas Cooper, of New York, called *The Connection of Geology and the Pentateuch*, in reply to Professor Silliman (p. 10), he says: "We know not exactly when or by whom the translation called the Septuagint was made. The fictions of Aristæas and Aristobulus, copied by Philo and Josephus, are universally renounced. The reasons may be seen in Hady and in Dupin, in *Ecclesiastical History*, vol. i. sec. 3, and the notes to it.

"That such a translation as we now possess did appear partly in the reign of Ptolemy Philadelphus and partly at some earlier or subsequent time is certain; but from what manuscripts, on what authority, by what compilers or translators, or when exactly, no modern author pretends to determine. Nor is there any evidence extant that the Jews as a nation, or any of their books now called the Bible, were known to or acknowledged by any other nation or monarchy, or were ever known to be cited by, referred to, alluded to, or in any manner authenticated

previous to their appearance in the literary world under the form of the Greek translation now called the Septuagint; all that precedes is covered by clouds and thick darkness. The dissertation of that very inaccurate writer Josephus against Appion, wherein he attempts to prove that the Jews were known as a separate nation anterior to Herod, has been so fully examined and so unanswerably refuted by Wittenbach in his *Opuscula*, vol. ii. p. 416: Amsterdam, 1821 ('De unitate Dei'), that no learned man of this day can venture to support the sentiments of Josephus."

The question as to whether the legend of Moses was anterior to that of Bacchus is touched by Voltaire. He says: "Of this we are certain, that in Egypt, in Asia, and in Greece, Bacchus was acknowledged for a demigod; that they celebrated their festivals and attributed miracles to him; and that mysteries were instituted in the name of Bacchus long before the Jewish books were known. It is well known that the Jews did not communicate their books to strangers till the time of Ptolemy Philadelphus, about two hundred and thirty years before our era. Now, before that time the mysteries of Bacchus were well known, both in the East and West. Herodotus, in relating ancient opinions, says that Bacchus was an Egyptian; the Orphic verses say that he was saved from the waters in a little box, that he was *Misem*, i.e., Moses, in remembrance of this adventure; that he was instructed in the secrets of the gods; that he had a rod which he could change into a serpent whenever he pleased; that he passed through the Red Sea dryshod, in the same manner as Hercules afterwards passed through the Straits of Gibraltar; that when he went into India he and his army enjoyed the light of the sun during the night; that he touched the waters of the Orontes and Hydaspes with his rod, and they afforded him a free passage; it is even said that he stopped the course of the sun and moon; he was anciently represented with *horns*, or with rays surrounding his head. In regard to the histories of Moses and Bacchus, they resemble each other in so many points that it seems the fable of Bacchus was known to different nations long before they were acquainted with the history of Moses. Longinus, who lived under Aurelian the Emperor, is the first Greek author that quotes Moses, and they all had celebrated Bacchus. It seems incontrovertible that the Greeks could not take their idea of Bacchus from the books of Moses, the Jewish lawgiver, which they did not understand, and of which they had not the least knowledge—a book, by-the-by, which was so rare that even with the

Jews themselves, in the reign of Josiah, there was only one copy of it to be found. It was almost entirely lost during the slavery of the Jews in Chaldea and other parts of Asia, and was at length restored by Esdras at a time when Athens and the other republics of Greece were in a flourishing state. But the mysteries of Bacchus were instituted long ages before that time. It therefore pleased God to permit the spirit of falsehood to divulge the absurdities of the life of Bacchus to a hundred nations before the spirit of truth made known the life of Moses" (Preliminary Discourse to *Criticism on Ancient History*, p. 324).

Boyce, in his *History of the Gods*, gives the following account of the parentage and birth of Bacchus (p. 130):—

"This deity was the son of Jupiter and Semele, and was born at Thebes (*i. e.*, Ark), and that Cadmus, father to Semele, discovering her crime, put her and her child into a wooden ark, which by the tides was carried to *Cretae*, a town in Laconia, where Semele, being found dead, was carried with great pomp, and the infant nursed by Ino in a cave."

Now let us try and strip this myth of its mystery, and show its true signification. The name Semele is identical with the Hebrew סמלה, *Semeleh*, *i. e.*, representation or imitation. Bacchus was named בן, Ben (*son*) Semeleh, son of Semeleh. In this woman and her son we have a personified Nature, upon which the Egyptians founded their system of hieroglyphic symbols.

The Abbé Pluche, in his work on *The Heavens*, vol. i. p. 42, informs us: "The figure of the man who rules over animals and every thing on earth had been thought the properest emblem to represent the Sun, which enlivens all Nature; and when they wanted a characteristic of the Earth, which brings forth and nourishes every thing, they pitched upon the other sex. The woman, who is a mother and a nurse, was a natural image of the Earth. The latter was then painted, with its productions, under the form of Isis, אִישָׁה, or Aisha, which is the ancient name of the woman, and the first she ever had. Isis was dressed in white to mark out the day, and they put on her black to signify the night." The various characters these symbols were made to assume gave rise to various systems of religious legends and ceremonies, applicable only to the Egyptians residing on the banks of the Nile. But when they were carried into Phœnicia, by colonies going out of Egypt to foreign parts, they took with them the legend of Semele and her son, and attributes given to them in keeping with the climate and conditions of their adopted country entirely different to their

originals, which were lost, or rather altered to meet the circumstances of being applied to natural phenomena so different to those in which they originated. And that which was only a mere hieroglyphical symbol in Egypt became a god in Phœnicia and Greece.

A glance at the titles and attributes of this family will show that they originally belonged to Egypt.

“Cadmus is said to have been the father of Semele, the mother of Bacchus,” according to Bryant, vol. ii. p. 138. He says: “The truth seems to be this. The travels of Cadmus, like the expeditions of Perseus, Sesostris, and Osiris, relate to colonies which at different times went abroad and were distinguished by this title. But what was the work of many, and performed at various times, had been attributed to one person. All who had embarked under the same title were afterwards supposed to be under the same leader, and to him was attributed the honour of every thing performed; and as colonies of the same denomination went to parts of the world widely distant, their ideal chieftain, whether Cadmus or Bacchus or Hercules, was supposed to have traversed the same ground, and the achievement of different ages conferred upon a fancied hero of the day. Cadmus was one of the names of Osiris, the chief deity of Egypt. Both Harmonica” (the mother of Semele, mother to Bacchus) “and Europa are of the like nature—they were titles of the deity, but assumed by colonies who went out and settled under different denominations. He was the same as Hermes of Egypt, and also called Thoth, and was supposed to have been the inventor of letters.” Cadmus is represented as a giant, and Nonnus says that he planted in Greece a colony of giants—hence the Cadmians were styled *Anakis* and *Anaktos*, and the temple of their gods Anaktoria. These terms were imported from Egypt and Canaan. See Numb. xiii. 28.

By turning to the Bible, we find that the father of Semele is mentioned in Gen. xv. 19, from a district called after him in the time of Abraham; consequently we have another proof of the antiquity of the story of Bacchus four hundred years, according to Bible chronology, before the time of Moses. The Jesuit Pomey, who composed a work on the *History of the Heathen Gods* for the instruction of the Dauphin of France, informs us, in the translation of this work by the Rev. A. Took, Head Master of the Charter House, p. 21, where he says: “Mount Hermon (mentioned in Deut. xv. 29) was called after the wife of Cadmus and mother to Semele, the mother of Bacchus. And so it came to pass that the wife of Cadmus had the name

Hermione, from the same mountain." Cadmus is also alluded to in the 19th verse, where the Kadmonites are mentioned: "In the same day the Lord made a covenant with Abraham, saying, unto thy seed have I given this land, from the river Euphrates unto the river of Egypt, the Kenizzites, and the *Kadmonites*," &c. Here, then, we have Cadmus on the stage of existence prior to the days of Abraham, inasmuch as there was a tribe of people called after him. We submit we have offered sufficient proof to show the antiquity of the story of Bacchus to have its origin in the hieroglyphical system of the Egyptians, by which was represented the productive powers of Nature in their various operations throughout the universe.

"There are few characters which at first sight appear more distinct than those of Apollo and Bacchus, yet the department which is generally given to Apollo, as the Sun—I mean the conduct of the year—is by Virgil (*Georg.* I. 6) given to Bacchus or Liber. He joins him with Ceres" (*i. e.*, fruits of the earth), "and calls them both the bright luminaries of the world.

' Vos, o clarissima mundi
Lumina, labentem cœlo quæ ducitis annum;
Liber et alma Ceres.'

'Quidam ipsum solem, ipsum Apollonem, ipsum Dionysium eundem esse volunt' (*Schol. in Horat.*, lib. ii. c. 19).

"Hence we find that Bacchus is the Sun or Apollo, though generally supposed to have been a very different personage. In reality they are all three the same—each of them the Sun. In Thrace the Sun was esteemed and worshipped as Bacchus or Liber" (Bryant, vol. ii. 308). Bryant also says, on the word Dionysus—a name of Bacchus (vol. i. 106): "In Arcadia, near the eruption of the river Erasinus, was a mountain clothed with beautiful trees and sacred to Dionysus; it was called Chaon, *the place of the Sun*, for Dionysus was of old esteemed the same as Osiris, the Sun; and Apollo, Bacchus, Dionysus, are all three the same—each of them the Sun" (308).

He was a great traveller, a founder of cities, and a lawgiver; he taught men to plant the vine and other salutary arts; he had many attendants; the whole of his history is very inconsistent in respect both to time and place. Writers therefore have tried to remedy this by introducing different people of the same name; hence he is multiplied into as many personages as Hercules. According to the Grecian Mythology, he is represented as twice born, and to have two fathers and two mothers; he was also exposed in an ark and wonderfully preserved. As his

rites came originally from Chaldea and the land of Ur, he is in consequence of it styled *Purigēnos* and *Purispōros*" (the genius of Fire). "Bacchus was called Phi-Anac by the Atysians, rendered by the poets Phanac and Phanaces. Hanes was a title of the same deity, equally revered of old, and compounded of Ph'-Hanes, the fountain of light."

"The conquests of Bacchus had rendered his name too famous not to attribute to him a Grecian origin. However, Herodotus, Plutarch, and Diodorus Siculus (who faithfully executed the office of historians) inform us that he was born in Egypt, and brought up in Nysa, a city of Arabia the Happy, where he had been sent by his father Ammon. We even perceive by them that the Bacchus of the Greeks was no other than the famous Osiris, conqueror of India. The fictions of the poets can only be applied to this king of Egypt" (Abbé Tressau's *Mythology*, p. 157).

Hort, in the *Pantheon*, states (p. 152):—"The ancients worshipped the intelligent active cause of the phenomena of nature, as it is displayed in its most striking and powerful agencies, but without clearly distinguishing the cause from the effect; or they believed that the elements were animated. The operations described in mystical and poetical language were probably mistaken by the unthinking multitude for real adventures of gods, or demons, or other superhuman beings."

"Barbarous nations have regarded storms, winds, and the moving bodies in the heavens, as animated and guided by genii; and the same superstitions, ornamented and reduced to a system of symbolical representation, have been the popular religion of all antiquity."

In the following pages we shall endeavour to prove that the story of Moses is no exception. The Abbé Pluche, in his instructive *History of the Heavens*, is very clear in the fourth chapter of that work, where he treats of "The Invention of the Symbolical Writing of the Egyptians," he says:—

"The twelve symbolical names, which signified the twelve portions, both of the year and the heaven, were prodigious help towards regulating the beginning of sowing, mowing, and harvest-time, of general huntings, and other works of mankind. As they offered to the mind twelve objects, the figures of which are mighty obvious, in order to render the use of them more convenient, they made rough drafts of them, by delineating them on slate, or stone. It was, indeed, but a lineary and unwrought kind of carving: but as the sketching of a portrait is the beginning of it, these coarse delineations of the twelve

celestial signs very likely gave birth to painting. But the reader will easily conceive that images like these, publicly posted up to notify a certain kind of work determined, or two or three of these representations put together, in order to signify a certain number of months, presented to the mind something very different from what they offered to the eyes. The sight of the lion intimated the sultry heat of summer; a maid with a pair of scales in her hand characterised the harvest and the equinox—the end of the summer, and the beginning of autumn. The sight of a balance, and of a scorpion, marked out the duration of the two months that follow the autumnal equinox. We then sensibly draw near the origin of writing, since these figures, as our characters still do, busied the mind with things different from what the eye saw.

“Chapter V. *The most usual Symbols. The love of Allegory.*

“It was found very convenient to expose in public a small figure, or a single letter, at sight to inform a vast multitude of people of the exact time when certain feasts were to be celebrated. The use of these figures appeared so convenient, that they by degrees extended it to more things than the order of the calendar. Several symbols, fit to inform the people of certain truths, or to remind men of them by a certain analogy or relation of resemblance between the figure and the thing they had a mind to have understood, were devised. For instance, one of the most ancient symbols, since it has become universal, is the fire which was perpetually kept in the place where assemblies of the people were held. Nothing was fitter to give them a livelier idea of the power, beauty, purity, and eternity of the being they came thither to worship. This magnificent symbol was in use throughout the East. The Persians looked upon it as the most perfect emblem of Divinity. Zoroaster did not introduce the use of it under Darius Hystaspes; but from new views he added a great deal to a practice established long before him. The prytanea of the Greeks were *faci*, perpetually lighted. The vesta of the Etrurians, the Sabines, and the Romans was no other. The same usage was found again in Peru, and in some other parts of America. Moses preserved the use of perpetual fire in the holy place among the ceremonies, the choice and particular account of which he fixed and prescribed to the Israelites. And the same expressive and noble symbol, and so little capable of leading the people into errors, even now subsists in all our temples.

“ *The Origin of Allegories.* ”

“ This method of saying, or showing, one thing to intimate several others, is what introduced among the eastern nations the taste for allegories. They preserved for a long time the method of teaching everything under symbols, fit, by a mysterious outside, to stir up curiosity, which was afterwards recompensed by the satisfaction of having discovered the truths which these symbols concealed. Pythagoras, who had travelled among the eastern nations, thence brought that method back to Italy. Our Saviour himself very often made use of it to keep the truth hidden from all indifferent minds, and to excite those who tenderly loved that truth, to clear it to them.”

The Abbé, in the seventh chapter (p. 18), gives the following account of the origin of the Egyptian system of symbols, with which we have most to do, as, in the parallels we intend to draw between Bacchus and Moses, they may be better understood :—

“ *The Origin of the Egyptian Symbols. The Labyrinth.* ”

“ Till we can find some insight into the question, whether Menes and Thot, to whom the profane authors attribute the elements of the Egyptian polity, are historical or fabulous personages, let us be content to affirm, that Egypt is called, both by profane and the sacred writer, the land of Cham; either because Cham retired thither, or because that of his children, which the holy Scripture calls Mizraim, would immortalise the name of his father in giving it to the colony he conveyed and established on the banks of the Nile.”

In order to show the fabulous character of Cham, the son of Noah, we refer our readers to Bryant's *Analysis of Ancient Mythology*, where he proves Cham to be a name of Jupiter, or the Osiris of the Egyptians, who is the same as Bacchus, as already proved. He says (vol. i. p. 3) : “ Cham, as implying *heat* with its consequences.” And in vol. ii. page 202, he distinctly says : “ Cham is the sun.” In vol. ii. page 333, 508, speaking of Egypt, he says : “ As it was the land of Ham, or Cham, who, as the sun, was styled Ait; as the heart in the body may be esteemed what the sun is in his system, the source of heat and life, it was therefore called Ait; which word having these two senses was the reason they made a heart over a vase of burning incense an emblem of their country.”— See also Holwell's *Mythological Dictionary*, p. 177.

The Abbé Pluche, in describing the system of Egyptian symbols, thus portrays the sun in the character of their god Osiris (vol. i. p. 36): "The character of the Egyptian writing designed to signify God was not indeed a simple flame, or blaze, as was the general usage of the East, but a circle, or rather a sun—an extremely plain symbol, and the fittest to represent to them the power and the universal action and influence of the Supreme Being which gives life to all. They added to the circle, or solar globe, several marks, or attributes, which served to characterise so many different perfections. For instance, in order to mark out that the Supreme Being is the author and preserver of life, they annexed to the circle sometimes two points of flame, and more commonly still one or two serpents, or eels. This animal was always among the Egyptians, as in other countries, the symbol of life and health; not because the serpent makes itself look young again, by every year casting its old skin, but because among most of the eastern nations, as the Phœnicians, Hebrews, Arabians, and others, with the language of whom that of Egypt had an affinity, the word *heve*, or *heva*, equally signified life, and a serpent. The name of *Him who is*, the great name of God, *Jov* or *Jehova*, thence draws its etymology. *Heve*, or the name of the common mother of mankind, comes likewise from the same word. Life could not be painted; but it might be marked out by the figure of the animal which bears its name" (p. 36).

"The research we are now making," says the Abbé (p. 42), "of primitive usages, and of the ancient writing, evidently relates to the times that went before the introduction of idolatry. But this order of the days appointed for working or for religious assemblies being the rule of society, we shall call it the *civil year*. It was scarcely possible to have a more simple mark of the several feasts of the year, than the symbol of the earth and of its productions, which vary according to the seasons. And at this time country people have not a surer almanack for dividing the year and seasons, than the distinguishing of times by the coming either of strawberries or beans, by the hay or corn harvest, or by the several crops that succeed. The figure of the man who rules over animals and everything on earth had been thought the properest emblem to represent the sun, which enlivens all nature. And when they wanted a characteristic of the earth, which brings forth and nourishes everything, they pitched upon the other sex—the woman, who is a mother and a nurse, bears a natural image of

the earth. The latter was then painted, with its productions, under the form of Isha, or Isis, which is the ancient name of the woman, and the first she ever had" (Note, *Isha Kimeish*, Gen. ii. 23).

And this brings us back to the legend of Moses, whose mother is called Isha, אישה, or the woman (Exod. ii. 2), where it is written: "And the woman" (or Isha, or Isis) "conceived, and bare a son; and when she saw him, that he was a goodly child, she hid him three months." (The reader should not lose sight of this curious coincidence.)

In p. 46, the Abbé says: "As the industry, or the works of men, and above all husbandry, cannot produce anything good but with dependence on the concurrence of Osiris and Isis" (*i.e.* the sun and the earth), "after having represented the sun by the figure of a man or a governor, and the earth under the form of a woman or a teeming mother, the Egyptians represented work by the figure of a child, whom Osiris and Isis had a singular affection for—of a beloved son, whom they delight to load with blessings. Then by the different forms they gave this child—sometimes by painting him like a full-grown man, or by giving him wings of certain winds, the horns of the celestial animals" (bear in mind Moses had horns), "a club, or an arrow" (Moses had a rod), "or any other like significative dresses or instruments—they ingeniously expressed the management, the successive operations, the disappointments and good successes of agriculture." "They called this child Hores, or Horos, which very likely in Egyptian, as well as in Hebrew, in Phœnician, and Arabian, equally signified the husbandman and the artificer, husbandry and industry, or, in short, *work*." "When the commemorative signs of the ancient state of men were shown to the people, the symbolical child was called the child of the representation"—*Ben Semele* (xvi. p. 126); that is to say, the child of the symbols, or hieroglyphics. The writer is strongly impressed with the notion, that the principal characters which figure in the Jewish and Christian Scriptures can be traced to have their origin in the fabulous exploits attributed to this Ben Semele, or child of the representations. Stackhouse, in his work entitled *History, Laws, and Religion of Greece*, p. 170, states: "Horus (or Ben Semele), the representation of husbandry, was a complete Proteus" (*i.e.* nature under her many changes), "so various were the circumstances he had to announce, and the characters he had to assume for that purpose. Was the sun in Leo, he then appeared with the head of a lion; was the approach of the

inundation to be announced, he then was presented with the head of a hawk or dog"—Moses had a companion—"Caleb," which in Hebrew signifies a dog). Was the commencement of the year to be proclaimed, he was then exhibited with the head of a wolf, or having the head of a man with two faces;—the one, the countenance of an old man looking backwards; the other, that of a youth looking forward, and in this character Horus had a key put into his hand.

"Isis also appeared in characters no less numerous and diversified; for she was brought forward to announce the times of the solemn assemblies; the season of gathering in, and of pressing the olives; the commencement of the nightly labours of spinning and weaving: while Horus, in his different appropriate characters, announced the festivals for the celebration of the different harvests—the season for hunting and fishing, &c. In Egypt nothing was left to the negligence or caprice of individuals; even the emptying of the river and ditches of their mud, before the coming on of the hot weather, were duties to be performed, of which the priests were to give timely notice. Thus Egypt became one of the most orderly and well-regulated countries of that day. She also abounded in plenty, and enjoyed perfect tranquillity.

"The strangers who visited Egypt, and observed these public exhibitions without understanding their precise meaning, considered the figures thus exhibited as different deities, under whose happy auspices the Egyptians were thus favoured. And these innocent and useful representations became additional inducements to that idolatry which was already commenced in the neighbouring countries; and, indeed, the Egyptians themselves gradually fell into this gross absurdity; for they, in the first place, considered these diversified appearances of Osiris, Isis, and Horus as so many distinct personages of illustrious character, who had formerly resided in Egypt, and benefited the country by instructing the people in the various arts and manufactures indicated by the insignia they carried; and to this personification of these representative signals succeeded their deification, and hence the holy theism of the Egyptians: for Osiris thus diversified, as occasion required, was at one time considered to be the governor of the sun; at another, the ruler of the sea; and lastly, the king of the infernal regions.

"Isis was also differently invested with symbolical attributes, some of which related to the courses of the moon, others to the productions of the different seasons, which gave rise to the idea of so many distinct goddesses. Thus, when she bore the moon

on her head, she was of course a deity of the first rank, she was the *queen of heaven*, and the *wife of Osiris*; but with regard to her other characters, she gave occasion to imagine as many distinct goddesses of an inferior order, each of which had her peculiar and distinct history, according to the local circumstances and the genius of the people into whose country migration, or commerce, had introduced them; such was the case with respect to Horus also. Having premised this much, it will not be difficult to refer the numerous male and female deities of other nations to the Osiris, Isis, and Horus of the Egyptians."

The Jewish patriarchs are not an exception. As Egypt was in the habit of holding communication with the Syro-Phœnicians, who made their gods after the image and likeness of those of the Egyptians with whom they traded, and of which they were, according to many writers, a colony who had settled in Phœnicia in remote times, these emigrants brought with them the story of Osiris, Isis, and Horus, and in the new country they were given names and attributes entirely different to their originals. Osiris was called Baal; Isis, Astarte; and Horus, Adonis. This is well known to be the case. Moses, Aaron, and Miriam is only another phase of the same myth, as we shall presently show in the proper place.

The River Nile, and the Inundation.

Savory, in his *Letters on Egypt*, vol. ii. p. 95, gives the following description of that wonderful river, its sources and the phenomena attending its overflow:—

"The Nile is the most famous river on earth. Travellers in all ages have described the fecundity of its waters with enthusiasm. Its seven mouths are celebrated by poets, and history is filled with the miracles its inundations produce. To the ancient people, who on its banks nurtured and brought the infant arts to perfection, it owes this celebrity. Oppressed, as it were, by its bounties, they appointed festivals in its honour, and erected altars as to a god, or at least as to the first of God's gifts.

"During the months March, April, May, and June, the north winds drive the clouds towards the high mountains beyond the equator. Stopped by this barrier, clouds on clouds accumulate, till they descend in rain, which falls in torrents and fills the valleys. The union of an innumerable multitude of rivulets forms the Nile, and produces the inundation. From the unanimous testimony of the Abyssinians, who bring gold-dust

to Grand Cairo, this river, taking its rise in Ethiopia, divides into two branches, one of which, known by the name of Assirac or the blue river, joins the Niger, and, traversing Africa from east to west, falls into the Atlantic Ocean. The other, running north between two chains of mountains, and meeting with the rocks of granite which impede its course, forms the six cataracts, much more terrible than that of Syene; and these frightful waterfalls absolutely impede its navigation; but, arrived at the first city of Egypt, it falls eleven feet into the gulf itself has dug, and the perils of which the watermen dare not face. Descending through this fine country, it falls into the canals and lakes, overflows the lands, deposits a fruitful slime, and discharges itself, as formerly, through seven mouths into the Mediterranean.

"The Nile's increase begins early in June, but is not much perceived till the summer solstice, when the waters become troubled, of a reddish tincture, and are thought unwholesome." (This will account for the miracle of the water being miraculously turned into blood.) "It is much more natural to think the river, overflowing in Abyssinia and Ethiopia, brings down great quantities of sand, and millions of eggs of insects, which, hatching about the time of the solstice, produce the fermentation of the waters, and that reddish tincture which renders them unhealthy. The Nile continues increasing till near the end of August, and often even in September."

In page 381 this writer designates: "The Nile, an ancient Egyptian God." He says: "I have described the Nile as the river to which Egypt owes its fertility and wealth. I must now depict it as a deity to whom superstition erected altars. No god is more solemnly worshipped than the Nile (Plutarch, Isis, and Osiris). The Egyptians even seemed only to adore Osiris and Isis because of their relation to the Nile and influence over this water. They first called him *Yaro*, which general denomination was no other in Homer's time, since this geographical poet simply calls it the river of Egypt. Having observed for ages the phenomena of its increase, they bestowed the epithet Neilon. This characteristic expression, adopted by all nations, obliterated the ancient name. The Egyptians thought they could not sufficiently display their gratitude for the river to which they owed their existence. The pompous titles of Father Preserver of the Country and the Terrestrial Osiris were given it. The gods were feigned to have been born on its banks, which must be understood allegorically. Nicopolis was founded in its honour, and a stately temple erected to it there.

From Herodotus we learn that priests were consecrated to the Nile in the cities, whose principal occupation was to embalm bodies killed by the crocodiles or drowned in its waters. There was a temple, remarkably grand, in a town of Egypt, where was a wooden statue famous for being adored by the people, and carried by the impious priests from town to town, in honour of the Nile. The Nile gives fruitfulness to this country, and the god is invited with holy ceremonies to a splendid feast annually prepared for him, that he may overflow the land. Should the priests fail in observing this ceremony at the proper time, he would cease to fertilise the plains of Egypt.

“The priests evidently imposed on vulgar credulity, and instituted a superstitious worship, the inefficacy of which they knew, that they might become mediators between heaven and earth, and the supposed dispensers of plenty. The enigmatic theology they had framed, and which the hieroglyphics concealed from the people, admirably served their purpose, and they employed all their knowledge to render it respectable—which observation is applicable to many nations. The grand festival of the Nile was at the summer solstice, when the inundation begins. ‘This is the most solemn and celebrated festival of the Egyptians, who pay their river divine honours and revere him as the first of their deities, proclaiming him the rival of heaven, since without the aid of clouds and rain he waters the land (Heliodorus, b. 9). The type of his increase was a Nilometer, which, when it began, the priests took from the temple of Serapis and bore in pomp through the towns and cities. This is the wooden statue that excites the anger of Palladius. When the waters fell they replaced it in the sanctuary.’ (This was the Phallus, emblem of generation.) ‘They had likewise another emblem of the inundation, sculptured in stone, dedicated to the god of the Nile.’ Pliny, speaking of Basaltis, says: ‘The greatest known is that sent to the Temple of Peace by the Emperor Vespasian, now in the Vatican at Rome. It represented the Nile, with sixteen children playing round him, intimating the number of cubits to which his waters rise.’ Such are the religious opinions of the ancient Egyptians concerning the Nile, and such the festivals and superstitions held in its honour, which are not yet wholly abolished; their memory is preserved in the pomp with which the canal of Grand Cairo is annually opened.”

From the preceding pages, we submit enough has been advanced to show that the story of the fabulous god Bacchus has

had its origin in the system of hieroglyphic writing of the ancient Egyptian theology, which the orthodox of to-day call mythology or fable. Then it comes to this, that as the story of this god is so much a likeness of the history of Moses, it is impossible to consider this likeness an accidental coincidence. One thing is certain, namely, that the story of Bacchus was known to the most ancient nations of antiquity, and not one of them mentions Moses before the appearance of the Pentateuch, or Greek translation known by that name, 332 B. C.

CHAPTER II.

IN recording the parentage, birth, and circumstances recorded in the second chapter of Exodus of the man Moses, we shall not enter upon the miraculous character of the legend here, as we shall have occasion to show that those circumstances have a very striking resemblance to those recorded in the ancient poets of the god Bacchus. As we have shown in the preceding chapter that the legend of Bacchus was long anterior to the Exodus account given of Moses, the reader may have an opportunity of forming an opinion on the striking coincidences related of those two heroes of sacerdotal romance.

The Birth and Infancy of Moses (Exodus ii. 1—10).

“And there went a man of the house of Levi, and took to wife a daughter of Levi.

“And the (Isha, *i. e.*) woman conceived and bare a son, and when she saw him that he was a goodly child, she hid him for three months.

“And when she could not longer hide him, she took for him an ark of bulrushes, and daubed it with slime and pitch, and put the child, and she laid it in the flags by the river's brink.

“And his sister stood afar off, to wit what would be done to him.

“And the daughter of Pharaoh came down to wash herself at river and her maidens walked along by the river's side; and

when she saw the ark among the flags, she sent her maidens to fetch it.

"And when she had opened it she saw the child, and behold the babe wept, and she had compassion on him; and she said, 'This is one of the Hebrew children.'

"Then said his sister to Pharaoh's daughter, 'Shall I go and call thee a nurse of the women (*i. e.* in Hebrew, *Isha*), that she may nurse the child for thee?'

"And Pharaoh's daughter said unto her, 'Go; and the maiden went and called the child's mother.

"And Pharaoh's daughter said unto her, 'Take this child away and nurse it for me, and I will give thee thy wages; and the woman nursed it.

"And the child grew, and she brought him to Pharaoh's daughter, and he became her son; and she called his name *Moses*, and she said, 'Because I drew him out of the waters.'"

Passing by the miraculous coincidences of this even-flowing narrative, we confess our inability to comprehend the authenticity of the alleged narrator, namely, *Moses* himself.

But, even on the hypothesis that he did write the book of *Exodus*, it is obvious that he must have derived the circumstances of his birth by hearsay or tradition.

We take our stand on the remarkable passage cited in the first page of our work, from Bishop Colenso's work on the *Pentateuch*, where he says, "That the *Pentateuch*, as a whole, cannot possibly have been written by *Moses*, or by any one acquainted personally with the facts which it professes to describe; and further, that the so-called Mosaic narrative, by whomsoever written, . . . cannot be regarded as *historically true*." If not historically true, it may be asked in what sense is it true? The reply is in the following

Parallels of Bacchus and Moses.

In reading the second verse of the second chapter of *Exodus*, we are struck with the term applied to the mother of *Moses*, that is, "the woman." The very name of the goddess *Isis*, which was the Greek manner of expressing *Isha* (*i. e.* the woman), the personification of female nature, as the Abbé Pluche informs us (p. 42, vol. i.): "The figure of the man who rules over animals and every thing on earth had been thought the properest emblem to represent the sun, which enlivens all nature; and when they wanted a characteristic of the earth which brings forth and

nourishes every thing, they pitched upon the other sex. The woman, who is a mother and a nurse, was a natural image of the earth. The latter was then painted, with its productions, under the form of Isha or Isis, which is the ancient name of the woman, and the first she ever had. This symbol was the more convenient, because the changes of nature, the succession of seasons, and the several productions of the earth, which no doubt were the subject of the common thanksgivings, might easily be expressed by the several dresses given to this woman."

Jo was one of the names of Isis, and Jo is the beginning of the name of the mother of Moses (*i. e.* *Jo-che-bad*, or *bed*). "Jupiter became enamoured of this princess, and, to elude the suspicion of Juno, transferred her into a heifer. She was the wife of Osiris, received divine honours after her death under the name of Isis" (*Classical Manual*, p. 503). Jeremiah calls "Egypt a heifer" (chap. xvi. 20), because the earth was worshipped under the form of the cow, and the sun under that of a bull called Apis, one of the characters attributed by the priests to their god Osiris.

In an inquiry like the one in which we are engaged, the reader must use a little patience, and assist the writer in endeavouring to dig a little truth out of this mountain of mythology. It has been shown how Isis was represented under numerous forms and characters, which in after times became misunderstood, and ultimately became distinct deities. Stackhouse, in his *Religion and Laws of Greece*, p. 196, informs us: "Juno, the wife of Jupiter, was known by various names among the Greeks, all of which demonstrate her to be the same personage as the Isis of the Egyptians. She was called *Hera*, or *Mistress*; *Megale*, the Great. The Romans called her *Matrona*, the Matron; *Regina*, the Queen; and *Moneta*, the Admonisher. Isis, among the Egyptians, partook of the titles of her husband. If he were called king, she was denominated a queen; if he were termed a lord, she was designated by the epithet of lady or mistress. This is to be found in the *Hera* of the Greeks, and the *Regina* of the Romans; but she is still more easily recognised in the *Moneta*, or Admonisher, of the Romans, which is plainly derived from the *Manes* of the Egyptians, which signifies the signs, signals, or regulations—the Monitions. This word was peculiarly descriptive of the office of Isis, which was to intimate to the people at the beginning of each successive month the various duties and occupations of that month."

And we might also say that most of the principal female characters who figure in the Old and New Testament are drawn from the same source.

As we have described in the citation from M. Savory, in his work on Egypt, the inundation, or overflow of the river Nile, which covers the low parts of the country, Stackhouse (p. 210) states : "The retiring of the waters, or, in other words, the delivery of the land from them, was announced by Horus (*i. e.* Bacchus) under the epithet Mosa, or Moses, which the Greeks rendered Museus. This was a general signal of the commencement of the nine months of the earth's abstraction from the waters ; but it was the part of Isis to announce or intimate the appropriate duties and labours of each succeeding month, by appearing in the character adapted to the occasion." (The three months that Moses was hidden are the months the land is hidden by the waters of the Nile.) "These nine months were called the nine *Moses*, because Horus, on his first appearance after the drying up of the waters, had also that name, which referred to the land freed from, or drawn, as it were, out of, the waters ; that is, *Mosa*, changed by the Greeks to *Museus*. It is said of Pharaoh's daughter and the Hebrew foundling, that she called his name Moses, "because she had drawn him out of the waters" (Exod. ii. 10).

Bacchus was found on the waters in an ark (Lempriere's *Classical Dictionary*).

Moses was found on the waters in an ark (Exod. ii. 2).

Bacchus was called Moses, because he was drawn up from the waters (*Hymn of Orpheus*).

Moses was called by that name for the same reason (Exod. ii. 10).

Bacchus was styled the lawgiver (*Orphic Hymn*).

Moses is styled the lawgiver (Exod. xiv. 12).

Bacchus had two mothers, his own and Thyos his nurse (Pomey, p. 71).

Moses had two mothers, his own and Pharaoh's daughter (Exod. ii. 10).

Bacchus was represented with horns,

" With golden horns, supremely bright,
You darted round the bending light."

—(Hor. *Ode to Bacchus*, Francis' Trans. p. 223.)

Moses is said to be double-horned : "And he knew not that his face was horned from the conversation of the Lord" (*Douay Version*, Exod. xxxiv. 29). To which the following foot-note is

appended: "*Horned*—that is, shining; and sending forth rays of light like horns."

Bacchus had snakes sacrificed to him (*Hor. Ode*).

Moses erected the serpent in the wilderness (*Num. xxi. 9*).

Bacchus had Anubis, the dog-star, for a companion (see the Abbé Pluche, vol. i. p. 23). Speaking of the rising of the waters of the Nile, he says: "The flowing of the river beyond its banks happened, some days sooner or later, when the sun was under the stars of the lion. In the morning the first stars of Cancer being thirty degrees, and more remote from the sun placed under Leo, begin to disengage themselves from its rays. But being very small, they are scarcely perceived. Wherefore they were little fit to serve the people for a rule. Near these stars, though pretty far from the band of the zodiac towards the south, and a few weeks after their rising, they see in the morning one of the most brilliant, if not of the brightest and biggest stars of the whole heaven, ascending the horizon. It appeared a little before the rising of the sun, which had rendered it almost invisible for a month or two before. The Egyptians then pitched upon the rising of this magnificent star at the approach of the day, as the infallible sign of the sun's passing under the stars of Leo, and of the beginning of the inundation. That star became the public mark on which every one was to keep a watchful eye, to prepare his store of provisions, and not to miss the instant of retiring to the high grounds. As it was seen but a very little time above the horizon, towards the dawning of the Aurora, which, becoming every instant clearer, soon made it disappear, that the star seemed to show itself to the Egyptians merely to warn them of the overflowing, which followed its rising not much after. It then did with regard to every family what a faithful dog does who warns the whole house of the approach of thieves. They then gave that star two names, having a very natural relation to the helps they borrowed therefrom. It warned them of the danger, whereupon they called it *Thaaut*, or *Tayaut*, the dog. They called it also the *barker*, the monitor; in Egyptian *Anubis*, in Phœnician *Hannobeach*; which, by-the-bye, shows the analogy there was between these two languages, notwithstanding the diversity of many words, and chiefly of the pronunciation, which made them appear quite different. Even now we call it the dog-star, which still is but the same name." "The danger which it warned the Egyptians of was the sudden overflowing of the Nile."

Moses had Caleb for a companion, which in Hebrew signifies a dog. Caleb was the son of Jephunneh, which signifies behold-

ing, or spying. Caleb was sent to spy out the land, like Anubis, the dog-star, who is also called the spyer.

Bacchus dried up the rivers Orontes and Hydarpes, and passed through them dryshod, as Moses passed through the Red Sea (*Non. in Dion.* l. 23, 35).

Bacchus struck water out of the rock with his rod (*Eurip. in Bacchæ, Hor. Ode*).

Moses struck water out of the rock (*Exod.* vii. 10).

Bacchus' rod was turned into a dragon (*Non Bach. in can.* l. 23, 25, 45).

Moses turned his rod into a serpent (*Exod.* vii. 10).

Bacchus covered the Indians with darkness (*Non. vos Bach.*).

Moses covered the Egyptians with darkness.

Bacchus is called Osaraph, which means the valiant (*Plutarch, Isis, and Osiris*).

Moses is called Arsaph (*Josephus*, b. i. 26).

Bacchus married Zipporah, a name of Venus, and one of seven planets.

Moses married Zipporah, one of seven daughters.

Sir W. Drummond, in the *Classical Journal* of September 1811, says: "The priest of Midian, who is also called Jethro, had seven daughters; and when we consider that the seven planets were the principal deities of the Isabians, one of them is called Zopporah, which signifies the dawn of day; or possibly the planet Venus, which we also call Lucifer."

Bacchus is called Jehovah Nissi (*Boyce On the Gods*, p. 136).

Moses raised an altar to Jehovah Nissi (*Exod.* xvii. 15).

Bacchus received his education on Mount Nissi, hence his name Dio Nissi—*i. e.*, God Nissi (*Ross's Mystagogus*, p. 40). By transposing one letter, Nissi becomes Sini, the mountain upon which Moses received his instructions from Jehovah.

Bacchus, during the giant's war, distinguished himself greatly by his valour in the form of a lion: while Jupiter, his father, to encourage him, used the word Euhæ, which became afterwards frequently used in his sacrifices. Others say, that in this rebellion the Titans cut our deity in pieces; but that Pallas (*i. e.*, wisdom, or husbandry) took his heart, while yet panting, and carried it to her father, who collected the limbs, and re-animated the body after it had slept three nights with Proserpine (*i. e.*, hell). The mythologists say this is to denote that the cuttings of the vine will grow, but that they will be three years before they come to bear (*Boyce On the Gods*, p. 122); and, in p. 22, this author describes the giants as the powers of nature, and gives their names, as follows:—

Briarius, the temperature of the air destroyed ;
 Raechus, the winds ;
 Othus, the vicissitudes of seasons ;
 Ephialtes, dark, gloomy clouds ;
 Propyriion, the general dissolution of the system ;
 Enceladius, violent springs and torrents ;
 Mimas, great and heavy rains (see also the Abbé Pluche,
Hist. of the Heavens, vol. i. p. 60).

Moses led an army against the Anakim, which signifies giants in Hebrew ; they are also called Nephlim ; the same with the Greek Nephele, the Teutonic Nifl, the Celtic Nivl, which in all these languages signifies clouds and obstruction to Bacchus, the sun.

These giants are called the sons of Adam ; that is, the earth, clouds, and fogs are earth born. 'Tis said in this war the blood of the giants fell on the earth, which made her fruitful ; that is, the rain, for the poets said rain was the blood of the giants (see Num. xiii. b. 3).

Bacchus, with his rod (rays of light and heat) defeated the giants (*Hor. Ode*).

The giants, or sons of Anak, are thus described in Num. xiii. 33 : "There we saw the giants, the sons of Anak, which come of the giants ; and we were in our sight as grasshoppers, and so we were in their sight." Now, as before observed, the word, נפלים, Nephlim, is the term used in Gen. vi. 4, and that word means clouds, from נפל, Nefl, to fall.

Bacchus was sent to destroy a sinful nation (*Hor. Ode*).

Moses was sent to destroy an idolatrous nation. These nations are symbols of the obstructive powers to vegetation.

Christian writers are anxious to prove that the story of Bacchus is copied from that of Moses ; but from what has been stated, in a preliminary way, in the first part of this work, it may be presumed that Bacchus and his exploits were known to all the nations of antiquity, and not one of their poets or historians has said anything of Moses. However, we shall hear what some of them have to say on the matter.

David Watson, A.M., in his *History of the Gods and Goddesses* (p. 18), informs us : "Vossius, in his *Treatise of Idolatry*, has been at great pains to prove that *Bacchus is Moses*. And the chief heads of his parallel which he draws between them are these : Moses was born in Egypt, so was Bacchus. The first was exposed upon the Nile ; the poets say the same of the second ; and both have their names from their having been preserved from perishing by water, for Orpheus calls Bacchus Mysos.

"The latter was educated in a mountain in Arabia, called Nysa, in the same country that Moses spent forty years. The poet Nonnus speaks of the flight of Bacchus towards the water of the Red Sea; nothing can agree more exactly to Moses. The army of the god, consisting of men and women, according to Diodorus, traversed Arabia in their way to the Indies; that of the Legislator, full of women and children, passed the desert in their way to Palestine, which was in Asia. The horns given to the fabulous god, what are they but an allusion to the rays of light which had the same effect upon Moses' head as two horns? Is not Mount Nysa the same with Syna, by the transposition only of one single letter? Father Thomasin (tom. ii. lib. i. ch. 1. chapter v.) adds new arguments to support Vossius's parallel. Bacchus arrived with his Thyrsus (a rod), defeats the giants, according to Nonnus; and is not Moses obliged to combat with the sons of Anak, the remainder of the giants? And his rod is an instrument of his miracles. The Legislator crosses the Red Sea; and Nonnus relates the same miracles of a nymph of Bacchus. Jupiter sends Isis to Bacchus, to order him to go and destroy an impious nation in the Indies; and God orders Moses to abolish the abominations of an idolatrous nation, or people. Caleb, whose name comes near that which signifies a dog, was Moses' faithful companion. The poets tell us that Pan gave Bacchus a dog to accompany him in his expeditions. Moses and Joshua stopped the course of the sun; Nonnus says the same of Bacchus in so many words. The Legislator, in short, makes streams of water gush out of a rock; the conqueror, by striking the earth with his Thyrsus, brings forth from it torrents of wine."

This writer then informs us: "He and Apollo were, by the Romans at least, generally drawn young. The Greeks drew him under each stage of life, suiting him to the four seasons of the year. In the coins of the Thebans, Naxians, and Thesians, he appeared old, under which form they call him not Dionysius, but Zagreus. He was not only the inventor of wine, but of other liquors. The poets metonymically put him for wine. He first used a diadem, and in India first triumphed in a chariot drawn by tigers; Pliny says with elephants. He was among the first who taught to buy and sell."

"It may be observed that Bacchus was the inventor of wine and other liquors, which means, in his character of the sun, by the sun's heat and power, the grape is produced."

Then if Bacchus meant the sun, his history could not have been borrowed from that of the Jewish Moses.

"The moral sense of Bacchus," according to the Jesuit Pomey, in his *History of the Heathen Gods* (Took's Translation), p. 73, is: "Wine in its effects are understood in this fable of Bacchus. Let us begin with Bacchus's birth. When I imagine Bacchus in Jupiter's thigh, and Jupiter limping therewith, it brings to my mind the representation of a man that is burdened and overcome with drink, who not only halts, but reels and stumbles, and madly rushes wherever the force of wine carries him.

"Was Bacchus taken out of the body of his mother Semele in the midst of thunder and lightning? So after the wine is drawn out of the butt it produces quarrels, violence, noise, and confusion.

"Bacchus was educated by Naides, nymphs of the rivers and fountains, whence men may learn to dilute their wine with water.

"But Bacchus is an eternal boy. And do not the oldest men become children by too much drink? Does excess deprive us of that reason that distinguishes men from boys?

"Bacchus is naked, as he is who has lost his senses by drinking. He cannot conceal, he cannot hide anything. Wine always speaks truth; it opens all the secrets of the mind and body too; of which let Noah be a witness.

"The poets say Bacchus has horns; and from thence we may learn that Bacchus makes as many horned as Venus.

"Nor does wine make men only forget their cares and troubles, but it renders even the meanest people bold, insolent, and fierce, exercising their fury and rage against others, as a mad ox gores with its horns.

"Bacchus was said to be horned, because the cups out of which wine was drunk were formerly made of horn.

"He is crowned with ivy; because that plant (being always green and flourishing, and, as it were, young), by its natural coldness, assuages the heat occasioned by too much wine.

"He is both a young and an old man; because, as a moderate quantity of wine increases the strength of the body, so excess of wine destroys it."

This writer, in a passage occurring in p. 72, in paralleling Bacchus and Moses, as described by the other authors cited already, says: "From whence you may collect that the ancient inventors of fables have borrowed many things from the *Holy Scriptures* to patch up their conceits." Thus says Homer (*Iliad*, 48): "That Bacchus wrestled with *Pallene*, to whom he yielded;" which fable is taken from the history of the angel

wrestling with Jacob. In like manner Pausanius (in Achaia) reports that the Greeks at Troy found an ark which was sacred to Bacchus, which, when Euripilus had opened and viewed the statue of Bacchus laid therein, he was presently struck with madness. The ground of this fable is in the second book of Kings, where the sacred history relates that the Bethshemites were destroyed by God because they looked with too much curiosity into the Ark of the Covenant. Again, the poets (Aristotle, *Schol. in Acom.* act ii. scene 1) feign that Bacchus was angry with the Athenians because they despised the solemnities and received them not with due respect when first they were brought by Pegasus out of Boetia into Bottica, whereupon he afflicted them with a grievous disease in the *secret parts*, for which there was no cure, till, by the advice of the Oracle, they performed the reverences due to the god, and erected *Phalli*, that is, images of the afflicted parts, to his honour—whence the feasts and sacrifices called Phallica were yearly celebrated among the Bothnians. Is one egg more like another than this fable is like the history of the Philistines, whom God punished with the emrods for their irreverence to the Ark? And when they consulted the diviners thereupon, they were told “that they could noways be cured unless they made golden images of emrods and consecrated them to God.” Our translators make emrods the piles, which, according to Bailey, is a disease in the fundament, the image of which was a curious offering to Deity. Homer lived, according to Mortimer, the chronologist, “907 years B.C.” (*Arund. Marbles*); Aristotle lived 322 B.C.; Euripides, 486 B.C. All of these have sung the praise of Bacchus, and could not have borrowed their notion of Bacchus from the Bible, that book not having been heard of before the Greek translation (commonly called the Septuagint) having made its appearance in the literary world. The only way of getting at the truth in this matter is to reverse the conclusions of the Christian writers, who so barefacedly state that the heathens borrowed their notions from what they call the Sacred Writings.

Besides, they all admit the story of Bacchus to be a fable, and, as they show in their writings, that the fable of Bacchus is an allegory and not real history, by which the ancient poets represented the operations of nature, particularly the sun's relationship with our earth, and the results arising therefrom. This was the origin of the fable, and therefore could not have been borrowed from the Bible hero Moses; for, as Hort says in his *Pantheon*, p. 152: “The ancients worshipped the

intelligent active cause of the phenomena of nature as it is displayed in its most striking and powerful agencies, but without clearly distinguishing the cause from the effect, or they believed that the elements were animated. The operations of nature described in mystical and poetical language were probably mistaken by the unthinking multitude for real adventures of gods or demons, or other superhuman beings.

“Barbarous nations have regarded storms, winds, and the moving bodies in the heavens as animated, and guided by genii; and the same superstition, ornamented and reduced to a system of symbolical representations, has been the popular religion of all antiquity.”

Lesley, in his *Truths of Christianity demonstrated*, p. 92, also says, when speaking of the gods of the ancients: “Truly and properly speaking, and if we will take the opinions of the heathens themselves, they were no facts at all, but fables invented to express some moral virtues and vices, or the history of nature and the power of the elements.” Jacob Bryant also says: “The history of the gods is the history of the universe.” Bacchus was one of these symbols; and from what has been already advanced we submit that the symbol Moses is borrowed from that of Bacchus.

Let us here summarize the main points of identity:—

1st. That the legend of Moses is of the same miraculous character as that of Bacchus.

2. That it can only be explained in the way that the legend of Bacchus can be accounted for, namely, that of a poetical symbol of the operations of nature.

3. That no contemporary evidence has been discovered by students of Egyptian history and hieroglyphics to corroborate the facts alleged in the Bible narrative, of which Bishop Colenso says (as already quoted, p. 3): “I have arrived at the conclusion, as painful to myself at first as it may be to my readers, though painful now no longer under the clear, shining light of truth—namely, that the *Pentateuch*, as a whole, cannot possibly have been written by Moses, or by anyone personally acquainted with the facts which it professes to describe; and further, that the Mosaic narrative, by whomsoever written, cannot be regarded as historically true.”

But of “Bacchus, who was not a human being, is said to be a famous man that really existed, since the Eastern and Western nations all agree that Dionysius made a voyage to India, and that the time taken up in this expedition was attested by the establishment of a feast that returned every year; that is, they

consider the festival of the Bacchanals to have been instituted to commemorate this expedition. Some have imagined they found one of the sons of Ham in the child of the representations, and that it was that son who had founded the kingdom of Egypt. They called him *Minos*—a word which had been explained before. Another appellation which they bestowed on this supposed son of Ham was *Misori*, which seems to be only a corruption of Mizraim, the Scripture name of this chief of the Egyptian colonies" (Stackhouse, *Religion and Laws of Greece*, p. 215).

This writer states in the following page: "Horus, or, which is the same thing as Bacchus or young Osiris, or *Menes*, by whatever name they pleased to call him, has no settled rank in history nor in existence."

The author of these pages respectfully submits to his readers, that it is more reasonable and more respectful to the character of the Divinity, that the legend of Moses should originate in the way assumed in this work, than in the way set forth in the Bible. The view now presented gives it a foundation in truth and a relation to nature, which, while it does not interfere with true ideas of religion, explodes superstitions that have for ages made religion appear ridiculous.

The Plagues of Egypt.

The plagues that are said to have been a punishment on the King of Egypt and his people, from what follows may be seen to have been the result of natural phenomena that occur even in the present day in Egypt, and with especial reference to the annual overflow of the river Nile.

Savory, in his *Letters on Egypt*, vol. ii. p. 317, states: "Whoever has travelled but a little in this country, will observe phenomena concealed under the veil of allegory. The wind, Kamsin, is often very destructive in spring, raising whirlwinds of sand, which suffocate travellers, cloud the air, and hide the face of the sun, so that the earth remains sometimes plunged in darkness." (Let it be understood this occurs every year about the summer solstice. These winds continue three days.) To which we find allusion in Exodus x. 21, and which may easily explain the plague of darkness: "And the Lord said unto Moses, stretch forth thine hand towards

the heavens, that there may be darkness over the land of Egypt, even darkness that may be felt." The darkness that might "be felt" could only be the hot scorching sand that is blown up by the Kamsin winds, which blinded many of the British soldiers when in Egypt under General Abercrombie in Bonaparte's time, when he invaded Egypt. Even those winds were personified under the name Typhon.

Savory says, vol. ii. p. 392: "The word Typhon, according to Jablonski (*Panth. Egypt.* tom. iii.), is derived from *Theu*, wind, and *Phou*, pernicious; which interpretation is confirmed by the most ancient authors." A violent scorching wind is called Typhon (Hesychius). Eustathius interprets it a burning wind (*Comment. on Iliad*); and Euripedes employs the word to express a scorching whirlwind (*Euripedes Phœnesseæ*). This same wind is called burning by Job (chapter xxvii.); breath of fire by the Greeks; Eurus by the Latins; *Sem*, poison, by the Arabs; and by the modern Egyptians *Merisi*, wind of noon; or, more generally, kamsin (*note*). The ancient Egyptians, to characterise its violence, called it *Apoḥ*, giant. "In the course of these letters (says Savory), I have more than once mentioned its destructive effects; but, however strong my expressions, they are still short of the truth. The heavens darkened by dust, which burns the eyes, scorches the entrails, and veils the face of the sun; caravans stifled in the desert; tribes of Arabs extinct in a single day; sandy rain sometimes covering the whole surface of Egypt, and forming hills which, rolling from the desert, threatens to overwhelm and bury every living creature; such are the destructive powers of the giant Typhon. I have read of a tempest (Elmain, *Hist. Saracen*) from the south which continued three days and three nights, till the utter ruin of Egypt was apprehended. Had it not abated, this fine country would have become a fearful wilderness. The priests, to express the fury of Typhon in their allegorical language, say: 'He was not born after the manner of Osiris and Horus (*i. e.*, Bacchus); but having torn his mother's side escaped through the opening' (*Plut. de Iside et Osiride*)." This also corresponds with Exodus x. 22, where we read: "And Moses stretched forth his hand towards heaven, and there was a *thick darkness* in all the land of Egypt three days."

The explanation of this verse I take to be as follows—I quote Savory, vol. ii. p. 318: "Here are the death of Osiris and the reign of Typhon. These tempests" (speaking of the Kamsin winds) "usually happen in the months of February, March, and

April; but are dissipated when the sun enters Leo, because it changes the atmosphere, and brings the Etesian winds which dispel unwholesome vapours, and maintain coolness and salubrity under a fiery sky. This is the triumph of Horus over Typhon, and this his glorious reign. Naturalists, observing the influence of the moon on the atmosphere, allied her to the god to chase the usurper (Typhon) from the throne. Considering Osiris as father of time, the priests gave Horus, who reigned three months in the year, the title of his son. This I think to be the natural way of explaining the allegory. Men of learning must have understood a language familiar to them; the populace only, who saw not beyond the surface, would regard these allegorical personages as real gods, and decree them prayers and sacrifices." Jablonski (tom. i.) interpreting the epithet Arucri, which the Egyptians gave Horus, says it signified effective virtue; which expression perfectly characterises the phenomena that happen during the reign of this god" (that is, Bacchus, be it recollected) "in Egypt, when the sun displays all his power in summer, swelling the waters by vapours he has attracted, that are driven among the Abyssinian mountains, and requiting the husbandman with the riches of agriculture. That they should honour him with the name of Arucri, to indicate these auspicious effects, were natural."

If we were to say Moses instead of Horus, and Pharaoh instead of Typhon, I submit we should not be far off the true scent in accounting for the plague of darkness.

The Waters turned into Blood.

"And the Lord said unto Moses, Behold I will smite with the rod in mine hand upon the waters, which are in the river, and they shall be turned into blood" (Exod. vii. 17). "And the river shall stink, and the Egyptians shall loathe to drink of the water of the river" (verse 18)

Savory tells us (vol. ii. p. 92), "The Nile's increase begins early in June, but is not perceived till the summer solstice, when the waters become troubled, and of a reddish colour, and thought unwholesome. It is more natural to think that the river overflowing in Abyssinia and Ethiopia brings down a great quantity of sand, and millions of eggs of insects, which, hatching about the time of the solstice (21st June), produces the fermentation of the waters, and that reddish tincture, like blood, which renders them unwholesome and unhealthy."

Here, then, is a natural cause for the Bible account, why the waters were "turned into blood." 'Tis so in our own time, and for countless ages before the Bible was heard of. The rod which Bacchus is said to have used in working his miracles is the rays of light and heat of the sun. The heat from the sun actually causes the phenomena described, by developing the animalcules in the water, and thereby giving it the appearance of blood. In a climate like that of Egypt, where the sun is nearly vertical, the heat (*i.e.*, rod of Bacchus) actually performs in the physical world what the rod of Moses is said to have done in a miraculous way in the Bible.

The Pestilence Plague.

Exod. ix. 15 : "I will stretch out my hand, that I may smite thee and thy people with pestilence; and thou shalt be cut off from the earth."

"The Nile, overflowing its banks every year, leaves behind a great quantity of slime, and a variety of animals which, in great heats, putrify and taint the air with noxious vapours; and as this overflowing happens yearly, the plague is common in Egypt. The cause of which must be a putrid exhalation in the air. This disease is endemic to Europe, but brought from some other part of the world, ordinarily taking its rise in Egypt" (*Bible Dictionary*, article "Pestilence"). This accounts for the Bible plague of pestilence.

The Plague of Frogs.

"And Aaron stretched out his hand over the waters of Egypt, and the frogs covered the land" (Exod. viii. 6).

It is easy to imagine, in a country such as Egypt, its low parts being subject to the yearly overflow of the river, the water lying stagnant for three of the hottest months of the year, with a vertical sun pouring his burning rays upon it, the myriads of animals, such as frogs, &c., being left after the retiring of the water to its usual bed of the river, and leaving those animals on the surface, when they soon begin to crawl about in all directions. Hence the basis of the plague of frogs and flies, &c.

The Plague of Locusts.

"And Moses stretched forth his hand over the land of Egypt, and the Lord brought on an east wind upon the land all that day

and night, and when it was morning the east wind brought the locusts" (Exod. x. 13).

The *Bible Dictionary* informs us, article "Locusts—flying insects, most destructive to the fruits of the ground. Their nature is to go so many together, therefore vast multitudes are resembled by them (Neh. iii. 15). In Arabia and other countries that are infested by them they come in vast numbers upon their corn when ripe, and what they do not eat they infest with their touch, and the moisture coming from them, and dying in great numbers, they poison the air and cause a pestilence."

Also, modern travellers tell us that whole districts become bare of every green herb, and the country where the flight of these destructive animals pass over seems as if it were burnt up.

So the plague of locusts is also common in our own time, and is the result of natural causes, and there is nothing miraculous about it.

The Plague of Lice.

According to the Bible, swarms of lice were one of the plagues inflicted on the Egyptians. "But the seventy interpreters render lice *Chinnim*, gnats, flies," &c. Now when we consider there is seldom rain in the valley of the Nile, and the land being moist, and vegetation soon succeeding the retiring of the waters, such as is not to be seen in any other country—we can easily imagine the swarm of such insects that take wing in such a hot climate such as is Egypt. The mud that was deposited by the annual overflow of the river, having brought with it swarms of animalculæ in a state of embryo, as before observed, are now generated and take wing. A gentleman known to the writer told him, when he was in Egypt engaged in laying the telegraph some short time ago, the flies and fleas and insects of that character were most intolerable and rapacious in their attacks upon him.

The Plague of Hail.

The plague of hail is also of the same character, arising from natural causes. The *Bible Dictionary*, on this head, says: "Hail is evidently no other than drops of rain congealed into ice. This happens when, in their passage through the air, they meet with nitrous particles, which are known to contribute greatly to freezing. The reason hail is so frequent in summer

is because during that season greater quantities of nitre are exhaled from the earth than at any other time of the year." And a country like Egypt, where it so seldom rains, no doubt is very subject to such phenomena in the present day, as it was in the olden time.

The Plague of Murrain (Exod. ix.).

Savory says, vol. ii. p. 98 : "When the water is under sixteen cubits a famine is threatened, and the years of abundance are those of between eighteen and two-and-twenty cubits. When the waters exceed this, they lie too long on the ground and prevent its being sown, which, however, seldom happens ; on the contrary, inundations below the medium often leave the high lands fruitless." In this case, vegetation being scarce, a murrain among the cattle would be sure to follow.

Thus have we endeavoured to reduce the history of the plagues of Egypt to something like a reasonable cause for the foundation of their existence ; and we submit that our Christian readers will be thankful for the reasons we adduce, in order that they may not give up their Bible as still containing a great truth under the veil of allegory. And we also at the same time affirm that an explanation of this sort is more honourable and consonant with the character of Deity than the interpretation which is generally submitted from the pulpits on this subject, which, above all others, has called forth more learned nonsense in the way of explanation than any other in the Book of Books.

The Mosaic Family.

Amram, the father of Moses. The term Amram is a compound of two words which were used in Egypt to express the nature of the sun, which was the principal object of worship of the Egyptians.

The Rev. W. Holwell, B.D., author of the *Mythological and Etymological Dictionary*, tells us that he compiled this work principally from the *Analysis of Ancient Mythology* contained in the wonderful learned work of that name by Jacob Bryant.

In this dictionary the term *Am* is compounded in hundreds of titles given to the sun, and signifies anything *hot*—hence Am-on, the fountain of heat. *On* signifies a fountain—hence Jupiter Amon. The fountain of heat and the consequences of heat are appropriate titles for the sun. The term *Ram* signifies anything high, and noble, and great. It occurs in the Vedam

(Hindoo Bible) at this day, and in most of the mythological writings which are transmitted from India. *Ram* makes a part in *Ram-eses*, a name identical with *Am-ram*, *i.e.*, high heat or fire. *Es* and *Is*: both terms signify fire and the consequences of fire, and the names of the sun. *Rama* was a Hindoo god and brother to the god *Crishna*. By transposing one letter, *Rama* becomes *Am-ram*. The ancients were in the habit of transposing names; in this way *Dipuc*, of the Hindoos—God of Love—the Greeks made *Cupid*. The authors of the Bible were also in the habit of practising the same, such as *Ja-el*—Lord God, and *El-ja*—God and Lord, besides many other examples which might be shown; so that *Am-ram*—high heat—is only the same as *Bacchus*, the sun. The sun of the year past becomes the father of the present. Now the Jews were forbidden to take the names of the heathen gods, which were the powers of nature personified, as already shown.

It must be admitted by the candid reader that these names relate to first principles, each of which bear a threefold signification, representing the physical, intellectual, and moral universe.

The mother of *Moses* was called *Jo-che-Bed*, which title is also a compound. Let us dissect it. *Jo* was one of the names of *Isha*, or *Isis*, the goddess of the Egyptians, and represented, in their symbolic system, the earth and the moon. In the latter she was worshipped as the queen of heaven. "Her temple was at *Argos*, where was the inscription to *the moon*" (*Eustath. in Dionys. v. 95; Bryant, ii. 333; Holwell, Dic.*).

Moore, the author of the *Hindoo Pantheon*, in his *Oriental Fragments*, p. 98, says: "I shall endeavour to show the extreme and extensive prevalence of the *Io nic* sound and allusion, as found primarily in *Io*, extended to *Ioni* (or *yoni*), *Juno*, *Ionia*, &c., among Hindoos and other Pagans, as well as among western heathens and Christians of ancient and modern times."

Cha-Che-Cho are often compounded in mythological titles; *Cha-ron*, *Che-res* (the mighty).

Bad or *Bed* are also mythological terms to be found in names of the gods and places. *Bad*, or *Bed*, means a city or town; such as *Allahabad*, the town of *Allah*. The *Bible Dictionary* gives the signification of this name as a whole as, "The most glorious, honourable, or the glory of the Lord, *Jehovah*" (*Exod. vi. 20*). Now, if *Io* stands for *Jehovah*, and taking into consideration that the Jews never pronounce this name, is it not remarkable that they should apply the term to a mere mortal? The only ground for this name being con-

nected with the legend of Moses, is that it would be incomplete without it; for it corresponds with the title of Isis, or Isha, the mother of Bacchus. And the *woman*, as the name imports, mentioned in the second chapter of Exodus and second verse, where 'tis said the woman conceived, &c., *i.e.*, the Isha, or Isis. Io was one of the favourites of Jupiter; she was turned into a cow, and after her death was worshipped by the Egyptians (*Pomey*, p. 89, and in Jeremiah xli. 29). Egypt is called a heifer, under which symbol the earth was worshipped. *Ghoi*, in Sanscrit, signifies a cow, in modern Hindostane pronounced *Gae*; possibly our word *ge*-ology comes from this. Coming to us through the Greeks, one of the names of Ceres, *i.e.*, the earth, is *Ge-meter* (mother earth); and our word *earth* is derived from the Scandinavian *Eartha*, so that we may take Amram to be the sun, his wife Jochebed the earth, Moses, or Bacchus, the result arising from this relationship.

The sun was also represented under the form of a bull, called Apis, or Ab-is—that is, the “father fire.” The earth is the passive, the sun the active, under which forms poet priests, in the early ages of men’s career on this globe, allegorised the relationship of these bodies. The same hypothesis can be maintained in reference to the origin of all the religions of antiquity; and as there is nothing new under the sun, the same hypothesis stands good with relation to the modern systems of religion. We have only to change Christ for Bacchus, and Mary for Jochebed, or Juno, the wife of Jupiter, the sun.

Miriam, the Sister of Moses.

The term Miriam is derived from *Mir*, Bitter, and *yam*, or *iam*, the sea; or, according to Dr. Oliver’s *Bible Lexicon*, “Mistress, or lady of the sea.” This title is the same with Isis, or Venus, the latter term meaning the woman; for the Greeks invariably changed the B to V, as in Benoth, women, the oth termination they changed to os, and the Latins to us, hence *Venus*, the goddess of generation. *Benoth*, is mentioned in 2 Kings xvii. 30., Succoth Benoth, “the tents for the women” (see *Bible Dictionary*.) In Miriam we have the liquid principle personified. 'Tis said by Ausonius, in his *Poem to the Goddess of Love and Beauty* (Venus):

“Heaven gave her life; the sea a cradle gave,
And earth’s wide regions her with joy receive.”

(See the frontispiece to Maurice's *History of Hindostan*, where she is represented as Isis Omnia.

Lucretius, in his opening poem, first book, thus addresses the goddess Venus :—

“ Kind Venus, glory of the best abodes,
Parent of Rome, and joy of men and gods ;
Delight of all, comfort of sea and earth,
To whose kind powers all creatures owe their birth.”

The Virgin Mary of the Roman Church fills the place Lucretius gave Venus in the heathen, and Miriam, or Isis Omnia, in the Egyptian, and Venus Marina among the Greeks—that is, the spirit of God that presides over the waters. Mary has the same etymological signification as that of Marina, or Miriam. Miriam is represented watching young Moses in the ark ; if Moses be Bacchus, as we have endeavoured to prove, then the parallel is complete ; for Bacchus is husbandry, and husbandry is depending upon a sufficient supply of water, of which Miriam is the personification ; and the same relationship exists between husbandry and the liquid principle, that exists between a brother and sister.

In the frontispiece to Maurice's *India*, already referred to, we have a representation of Miriam, Mary, or Isis, the personification of female nature. She is represented standing, with one foot on the land, the other on the sea. She holds a conopus, or can, in one hand, whilst her other holds a timbrel (a musical instrument), upon which Miriam, the sister of Moses, played after the Israelites crossed the Red Sea. “And Miriam, the prophetess, the sister of Aaron, took a timbrel in her hand, and all the women went out after her with timbrels and with dances” (Exod. xiv. 20). Her robe is represented covered with stars, showing (Isis to be) the starry heavens ; on her head is the crescent moon, which indicates she is the queen of heaven. She wears a belt, or zone, showing the belt of the zodiac. Maurice calls her the “Isis Omnia of Egypt, the Isa of India, and the Ceres of Greece,” which simply means that Nature is the mother of all. She is Isis, or Isha, on land, and Miriam, Marina, or Mary on the waters ; in fact, the sea is the great Mere or mother of all, because all life comes from the liquid principle ; hence the fable.

In a country like Egypt, where its inhabitants depend on the overflow of the river Nile for sustenance, it is no wonder that water should hold a high place in their symbolical mythology.

Aaron, Brother of Moses.

The term Aaron signifies mountains, or high lands (see Bible Lexicons), and corresponds with what the Abbé Pluche calls the *ganemades*—that is, causeways, or raised ways, where the people of Egypt retired to during the time of the inundation, or overflow of the waters of the river Nile. In a footnote to page 88, vol. i. *History of the Heavens*, the Abbé mentions “these *ganemades*, or raised terraces—from *gaunim septa*, the enclosures, or closes, the gardens, the terraces; and from *mad*, mensura, comes *gani-mad*, the terraces of a just measure, the terraces sufficiently high.” “The plain of Egypt is naturally flat and smooth, the retreats of the people are causeways raised by the art of man.”

During the time the waters cover the valley of Egypt, the people living in these enclosures required proper regulations to keep them in order; hence we have the priest Aaron, who is a personification of this circumstance, and not a man at all, but a mere symbol like the rest of his family, in which character he represents the order requisite to be maintained by so many persons living in this confined position. Stackhouse, in his *Laws and History of Greece*, p. 164, informs us on this head: “A most attentive observance to the minutest circumstances connected with the inundation of the Nile was indispensably necessary; the care of these important observations rested in the priests, who, in the first instance, were no doubt the principal men among the respective tribes and families. The means resorted to for the public communications that were to direct the people, not only in their civil occupations, but in their public assemblies, or religious and other occasions, were such as were plainly evinced by the non-existence of written language at that early period.”

Hence we read in Exodus iv. 16, the Lord, speaking of Aaron to Moses, said: “And he shall be thy spokesman unto the people; and shall be, *even* he shall be, to thee instead of a mouth, and thou shalt be to him instead of a god.”

Now, if we place Moses as the god Bacchus, the child of the representations, or that symbolical system by which the affairs of the Egyptians were regulated, we have a clear explanation for the text. During the time the people inhabited these places, and during the time the waters covered the valley of the Nile, it was a continued feast, which was called the feast of the Pammellia, which name signifies the moderate use of the tongue, or language; and it is because the Pammellia, or Phammellia, were

instructions fit to render men sociable and happy, that the smaller societies of parents, and other persons living together, took in the west the name of families" (Abbé Pluche, vol. i. p. 56). The word Pharaoh is from *Pha*, a mouth, and *Raah*, a king (Plutarch, *Isis and Osiris*). Hence 'tis plain that Aaron is the representation of this circumstance, as his name implies; the high places, the mountain, the raised way, where the regulation of the people was under the control of the priests, where he was a *Pha* or "mouth to the people."

A remarkable instance of personifying an order or tribe of priests occurs in our own country, in the legend of an Irish saint, named *Columbkill*. The Roman Catholic Church, which cannot err, has canonised this myth, which was only a personification of the missionary monks that went out from Iona, one of the Scotch islands. The word *Columba*, in Greek, means a dove; the word *Iona* means the same thing. *Kill*, means a temple in Gallic, so that *Columb Kill* means the temple of the dove.

Bryant refers to this in vol. ii. p. 473. In his work on *Mythology* he says:—

"*Columba*, one of the Scottish isles, the Hebrides of the ancients, is said to have been in old times a seminary, and was reputed of the highest sanctity. It is plainly a contraction of *Columba*, a dove, and *Kill*, a temple, which was not originally the name of the island, but of the temple there constructed. The island was simply *Columba*, and, what is truly remarkable, it was called *Iona*, a name exactly synonymous, which it retains to this day."

Many other instances could be adduced on this head.

When the water of the Nile does not rise high enough to irrigate the country, in order that a sufficiency may be deposited, a famine is certain to be the result; and when it rises too high, then taking too long time to dry, famine is also certain to follow. These misfortunes sometimes happen in our time; superfluous population, as it is called in England, induces emigration. Phœnicia, Syria, or Judea, being near to Egypt, the people would fly to those places; then they were called *Exodus*—that is, going out. Each tribe of emigrants would take with them the legend of the child of the representations, or *Bacchus*—the son of *Semele*, and his exploits, the origin of which would soon be forgotten; but the priests would mould or graft those legends upon new superstitions, and from which arose a host of new characters of a similar description suitable to the climate and conditions of the new country

of their adoption. Hence those symbols which represented physical, moral, and intellectual phenomena in Egypt, became real men and demigods in Syria, Phœnicia, Greece, and Rome. This test, when applied to the principal characters which figure in the Bible, will be found to stand good, from Adam upwards; and is also the only reasonable way their stories can be accounted for. On the other hand, it may be urged (and it has been so) that the gods of the ancients are nothing more than the Jewish patriarchs deified. A learned divine of the Church of England, Dr. Warburton, in the *Divine Legation*, book ii. p. 134, puts this matter at rest, where he states: "The first and original mysteries of which we have any account were those of Isis and Osiris in Egypt, from whence they were derived to the Greeks (*Diod. Sic. lib. i.*), under the presidency of various gods, as the institutor thought most fit for his purpose. Zoroaster brought them into Persia; Cadmus and Inachus into Greece at large; Orpheus into France; Melampus to Argos; Trophonius into Boatia; Minos into Crete; Cinyras into Cyprus; and Erechthonius to Athens. And as in Egypt they were to Isis and Osiris, so in Asia they were to Mithras; in Samothracia to the Mother of the Gods; in Boatia to Bacchus; in Cyprus to Venus; in Crete to Jupiter; in Athens to Ceres and Proserpine; in Amphissa to Castor and Pollux; in Lemnos to Vulcan; and so to others in other places;" and we may reasonably add, Moses and his family. Now, the whole of those deities together are but the sun and universal nature; or, as Archdeacon Blackwell says: "The gods of the ancients, you see, appear in a double light—as the parts and powers of nature to the philosopher, as real persons to the vulgar; the former understood and admired them with a decent veneration, the latter dreaded and adored them with a blind devotion. Has not the same thing happened in modern religious matters? Are not many parables and prophecies well understood and justly explained by the wise and knowing, that are grossly shocking in their literal signification, and yet so greedily swallowed by the unthinking vulgar? Are there not many images, relics, wafers, Agnus Dei's, and other sacred utensils among the appendages of devotion, that were never worshipped by a Bessarion nor a Bembo, by a Boremeo nor a Sarpi, but which the far greater part of those who arrogate to themselves the name of Catholics absurdly adore? some worshipping them as real divinities, and others reverencing them as something divine! And yet these very people would be apt to laugh at an Egyptian, we may suppose, for bending

or worshipping before an emblematical figure of a deity with a dog's head, or a hawk's, or a wolf's; deservedly, to be sure, but at the same time most inconsistently with themselves. And even the better part of them as inconsistently imagine that the learned and thinking part of the Egyptians believed their gods to have in reality these dissimilar monstrous shapes; that the Mendesian sages, for instance, really believed their god Pan to have limbs of a goat, or that they indeed worshipped that animal as a deity. That the bulk of the people did so I make not the least doubt. But I will give you one convincing argument—that the better instructed priests and the more knowing of the rulers did not; an argument which will for ever banish your doubts, if you had any, and persuade you of the truth of this seeming paradox—that the wise and learned of the ancients did not believe their gods to be persons, nor understood literally their personal qualities and adventures.”

And the good archdeacon might also have included the moderns as well, which is all the writer of this tract contends for with regard to the legend of Moses.

The history of the Egyptian god Bacchus is miraculous; the history of the Jew Moses is miraculous: therefore they are not within the bounds of probability.

Paine said, regarding miracles: “Nature has changed her course, or men have told lies.”

With this conviction I submit the preceding pages to the impartial reader, allowing him the liberty of accounting for the relationship that exists in the legend of those two heroes of sacerdotal romance—the famed Bacchus and Moses.

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BIBLICAL AND MYTHICAL PARALLELS:

THE LEGEND OF JESUS COMPARED WITH THOSE OF CHRISHNA, SOLIVAHANA,
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MANY OTHER SAVIOUR-GODS OF THE ANCIENTS, ALL BEARING THE STRONGEST
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